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ABSTRACT

Today's barrage of the "immediate content constructed as spectacle" seems to leave little space in the media to consider what lies behind the events--the contexts and causes. The global society rushes headlong into courses of action, either opposing the world's super power or supporting it, without the opportunity by means of the mass media, to consider, reflect, question, and appraise the likely consequences of people's actions. Perhaps those who come from the smaller nations feel even more despondent about their plight and the media's seeming incapacity to engage them in the debates. As America becomes increasingly belligerent in asserting its world dominance, the smaller nations scramble for some sort of security. This paper discusses media education in a global society. The paper advocates quality monitoring of the educational outcomes, which means that quality monitoring instruments must be developed. The final test of relevance and rigor is whether the student in a media education program can graduate with a critical framework that can be applied to media events of the future. Proposed in the paper is an instrument intended to do this. It can be used with students of any age, but in this illustration, young adults are the group being addressed. The paper first discusses everyday classroom practice and then proceeds from classroom practice to critical framework. It next outlines the "Learning, Monitoring, and Assessment Model," developed in Perth, Western Australia. It also discusses assessing a media task. (NKA)

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RELEVANCE AND RIGOUR IN MEDIA EDUCATION

KEYNOTE PRESENTATION TO THE NATIONAL MEDIA EDUCATION CONFERENCE
ALLIANCE FOR A MEDIA LITERATE AMERICA (AMLA)
BALTIMORE

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THE ISSUE

Global media and global events

The twenty first century has provided dramatic, sometimes exciting and sometimes terrifying evidence of the global society. On the one hand we have had unprecedented advances such as in global communication while also witnessing global protests about some of the negative aspects of economic developments and the global terrorist response by those with more extreme and competing ideologies to those with the power has been truly terrifying.

While this is taking place , our global media are portraying the struggles. Their coverage includes the political and economic power struggles between Europe and America in the post cold war period as Europe emerges to challenge American hegemony. The media also give us accounts in more detail than ever before of the traumatic events, the wars and terrorist attacks. We seem to be better informed than ever before about what is happening. Perhaps if this is the case, we no longer need media education.

This barrage of the immediate content constructed as spectacle, seems to leave little space in our media to consider what lies behind the events – the contexts and causes. The coverage of the Iraq war for example, gave us a spectacle situated somewhere between a football match and a video game. The only connection made to where this war fitted in our global society was prior to the war itself when some of the more cynical commentators and viewers suggested that oil may have had something to do with the slaughter that followed. This was simple cause and effect reasoning applicable to one circumstance without further connection to the broader impact of some aspects of globalisation. It may be questioned whether the media ever serves our interests in this way, by opening up debate about what lies behind the stories, but it seems that in times of crisis, the problem is exacerbated. As a global society, we are rushing headlong into courses of action, either opposing the world's super power or supporting it, without the opportunity by means of our mass media, to consider, reflect, question and appraise the likely consequences of our actions.

Perhaps those who come from the smaller nations feel even more despondent about our plight and the media's seeming incapacity to engage us in the debates. As America becomes increasingly belligerent in asserting its world dominance, the smaller nations scramble for some sort of security. The Australian leadership for example, continues to reassert its place behind America no matter what, even though only a small percentage of the people support this unequivocal stance.

The global media have a vested interest in supporting globalisation and consequently resist the possibility of connecting the twenty first century disasters to the negative aspects of globalisation. The vested interest is not just because the media are in the hands of fewer media barons whose success depends on the economic and political processes that underpin the global market. The vested interest also stems from the interconnections

between the State, the military and the media. The recent invasion of Iraq illustrated the interrelationship. The wave of patriotic sentiment that had to be created to provide the necessary public backing for the State could only be created through the media. The military had to feed the media with the images to sustain that support and in return, the media gained enhanced ratings and credibility. Although State, media and the military would appear to have discrete purposes and administration, they each serve the other's purpose, connected by a common ideology.

The outcome is a public accommodation which ignores the connection between globalisation, terrorism and the wars waged by the powerful against those with little power. In lieu of this we get portrayals that result from the processes of demonisation, justifications, political spin and double talk, all of which create depictions of events that are divorced from their underlying causes. We have instant global images and reporting but we are not being served well by our media.

Our understanding of democracy is in part dependent upon the belief in a "free" press. We have a view that our media act as our watchdog with a capacity to unearth what is really happening. The images of the investigative journalist, the intrepid war correspondent searching out the truth need to be tempered by the reality of the ideological interconnectedness of media, State and military.

These dreadful events and their depictions, so much a consequence of some aspects of globalisation is not the warm friendly metaphor of the global village that we were given by McLuhan. The events and their coverage have lead to fear of travel, fear of people who seem different, a world where the course of action is decided first and the justifications follow. Our globalised society is the world of the spin doctor, not the philosopher: of the ideological zealot not the critical thinker. It is not the world that was created overnight by a few terrorists who were able through a few evil deeds, to dislocate at least temporally, the lives of the major benefactors from globalisation. We all must have unwittingly been creating this world during the prior decades and our response to the ongoing crises will shape our world, if we have one, in decades to come.

Faced with these twenty first century realities, media education of our young is far from superfluous. It becomes an imperative if we are to move closer towards what we all want which is to live in a democratic society, one which continues to question its own value system as well as the values of others. If the media are presenting us with seemingly closed texts – events without context or history, then we have to provide our students with the capacity to open up those texts so that their enjoyment of the media comes with a critical capacity. The challenge is greater than ever. As the interconnections between the media and the State are strengthened and the consequences for we citizens have increased, we media educators need to do our job even better. We need to inject more rigour into our approaches and to make these approaches relevant in addressing the crises that are depicted in our media.

Fortunately for us, although the media are the agenda setters and offer preferred readings of their texts, they do not make the meanings for us. Ultimately we make our meanings.

We use our media as the starting point but then add our first hand experience, our history and our interactions with our plethora of networks to make sense of what we see, hear and read about.. These various facets in the process of making meaning are evident for example, in the traumatic events of the past two years. Most of us knew personally someone killed or injured in terrorist attacks in various parts of the world or someone fighting in the recent war on Iraq. There are not six degrees of separation for most of us, with a connection being made by the media. There is no separation. Our life experiences and of those who surround us, our history and heritage all shaped the meanings we made of these tragedies and will in turn shape our responses.

Media education in a global society

It is the interplay of these various aspects, the process of making meaning from our media texts, that needs to form the basis of our media education. This is the quest in media education, under whichever name it uses. It is a quest to understand how we make sense of our world, or the depictions of that world in our media. It is a quest to expose that process to our students so that they may in turn develop a critical framework that will enable them not only to engage with the preferred meanings in the media texts they use, but also enable them to recognise how these preferred meanings interplay with their own cultural and historical grounding.

Not all the approaches in media education, or media literacy prioritise this end point. While recognising the legitimacy of other pathways, for example values education through media education, it needs to be acknowledged that different end points will make some of the different approaches incompatible. For example, a protectionist approach which sets out to limit television viewing and select the television menu for the student, is at odds with the development of a critical framework which places the onus on the student to make decisions about what media are used and how it impacts on the student's sense making process.

Relevance and rigour in media education, as expanded upon in this paper has a particular focus and its adoption will produce different student outcomes from some other established media education constructs.

Though the possibility of an eclectic approach is questioned, this does not mean that the existing media education activities that have proven to be very successful in our classrooms need to be abandoned. Instead consideration needs to be given to what we educators value (the goals and purpose) in these tasks and what we see the students learning or not learning. That is we should continue to use the many successful activities to interest and engage our students in learning about the media. We may need however to reconsider the objectives behind such tasks and the expected outcomes from student engagement. Most importantly we need to provide the students with quality feedback on how they are progressing on attaining the broader goals that underpin the particular task. This means quality monitoring of the educational outcomes which in turn means that we will need to develop quality monitoring instruments.

The final test of relevance and rigour is whether the student in a media education program can graduate with a critical framework that can be applied to media events of the future. A single media task will not in itself develop a critical framework. Conceptual development requires a long term program that has some coherence and with explicit outcomes that can be monitored. Nor can we assume that the concepts that are developed on one media task will automatically transfer into a broader critical framework that the student can draw upon. Transformation from the specific to conceptual also has to be monitored and effectiveness needs to be tested over long time periods.

Proposed in this paper is an instrument that is intended to do this. It can be used with students of any age, but in this illustration, young adults are the group being addressed.

Everyday class room practice

While the traumatic events of the twenty first century have been unfolding, students in media classes have been undertaking some familiar tasks. In March of 2003 a media class of 16 year old students in Western Australia commenced their first assignment for the year. The task was to plan, script and produce a short video documentary, the focus to be on an issue that is topical and suited to a school audience. (Tomov 2003) It is the type of task that has been set for the past thirty years or more in classrooms in many countries.

At the same time, an undergraduate special topics media literacy class in Boston, Massachusetts used the frequently heard post-September 2001catch phrase "let's get back to the business of being American" as the starting point for their examination into the structure of the complex industry of credit cards; particularly the partnership of MTV and Citibank in their southeast Asian campaign. These twenty something undergraduates examined how the institutions of banking work to create a culture of debt. As a result of their acquisition of new knowledge using a media literacy paradigm in their deconstruction of "debt" and media texts that encourage this, their reflections on prior responses to the popular ad campaign "It's your life how do you want to spend it?" were critiqued and changed. Having developed a healthy scepticism relative to credit card ad campaigns targeting them, many students re-examined their, and their families, use of credit cards. (Johnson 2003)

In Canada and Russia work is continuing to connect similar sorts of common tasks. Classes of 16 year olds in both countries have been shown a common feature film, and then subsequently interviewed in a standard way. Their talk in the interviews has been analysed using a rubric based on original research by Professor Alexander Fedorov, of the Taganrog Pedagogical Institute (Fedorov, 2001) to determine the level of critical analysis revealed in their discourse. Remarkable commonalities in student response have been noted, as well as some interesting variations.(Worsnop 2003)

Students found these projects exciting and illuminating but these were not activities that in themselves are worthy of any special attention as these types of learning tasks are common in many classrooms across the world. Some would argue that in a time of crisis like the present, the classroom activity should instead be on media's portrayal of some of the traumatic events rather than a series of apparently disconnected activities.

There are some hazards and insensitivities in directly addressing catastrophes like September 11 or the Bali bombings when some students in the class may be suffering considerable trauma or loss of loved ones. Even if there were safeguards that could be put in place that minimised the potential trauma for students, this issue of concept transformation is still paramount. We still have to ensure that the learning that takes place in a video production or an analysis of the media's depiction of a catastrophe is transferable to other situations, that the learning becomes part of the student's critical framework. This is done by focussing on the essential learnings that underpin the everyday classroom media tasks.

The media education courses that are of most interest are those that prioritise the development of students' analytical and critical skills as they engage with the media, be it through the practical approaches that are used in the examples here, or in their informal contacts with the media. Our students will need a critical framework they can apply in any circumstances. This is particularly important in times of crisis when the stakes are high and the outcomes of the public debate have major consequences.

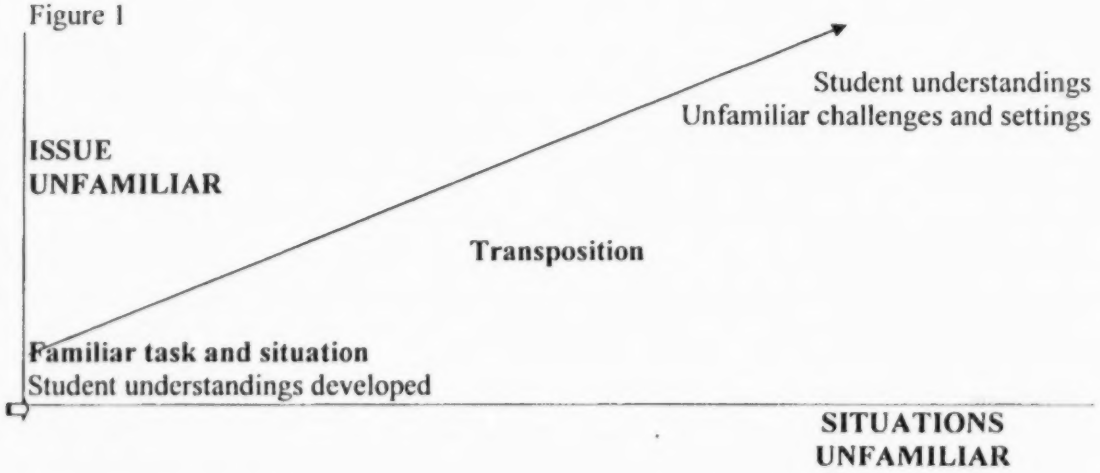
The quest for the media educator does not start or end therefore with an analysis of the content, nor does it end with our well established approach of textual analysis - a close look at the images we are getting and some deconstruction of them. If we are to understand how we make our sense of the world we require a focus on media text, context, and the positions the reader brings to the learning act. The outcome is an understanding of the process of critical thinking, a method of inquiry that will enable students to transpose new knowledge to life experiences.

The construction of meaning becomes central to teaching and learning about media education and the development of an ongoing critical framework for the student to use through life. If we acknowledge this then we also have an obligation to show our students the components of that framework and how it can be progressively developed in the course of their formal and informal learning. Most importantly, we need to monitor and provide feedback and recognition for the student attainments. This is where the connection between the video production activity at one school in Western Australia, the examination of the "culture of debt" by undergraduate media studies students at a Boston Massachusetts university and the Russian/Canadian media activity connect. They all require a conceptual framework - a set of outcomes and indicators - that enables the student to progressively develop critical skills necessary for the acquisition and subsequent transposition of knowledge gained through classroom experiences to practical use in life outside the school.

From classroom practice to critical framework

Most of us have been in classrooms where the understandings that emerge from a particular activity seem to evaporate as students go out the door. Even the skills sometimes seem to have disappeared when they start on the next media task and sometimes there is little evidence that their intellectual framework is being used outside the classroom. There are other instances when we teachers are rewarded with signs that our students have gathered their understandings and critically engaged with their media environment. In these instances, we suspect that the student may be starting to develop a critical framework, one that enables the transfer of learning from a known and controlled situation to other contexts and issues. Though this pathway to a critical framework must be owned by the student, there are structures that we can put in place to help students apply concepts that are developed in familiar classroom settings to those that are unfamiliar. In the model that is presented, this is called the process of transposition

Figure 1



We need ways to monitor and assess the progress that students are making. One media activity will barely start the journey and we also need to recognise that student progress will be uneven and influenced by many variables, some of which are beyond classroom control. What is needed is an instrument to chart students' learning trajectories showing the variables to be taken into account when developing a critical framework for engaging with the media. Then we need some indication of how the student and teacher can identify progress.

A LEARNING, MONITORING AND ASSESSMENT MODEL

The proposed instructional model can be used as a planning instrument, as a means for monitoring student progress and as a basis for student assessment. It is outcomes based in that it places the emphasis on the result rather than the teaching intention. If the result is important, then a quality monitoring instrument is needed so that teacher and student know about the progress that is being made. The monitoring instrument may well be used for assessment of all types, both formative and summative. The types of assessment will include teacher, peer and, most importantly, self assessment. The latter is so important if the student is to make the conceptual transition from a school media activity to the development of a critical framework for lifetime use.

The model described in the following uses text, context and reader position as the organisers for the development of a critical framework. All components of the model, text, context and reader, use sub-categories to pin point the types of outcomes that are expected. For example, the textual sub-categories are narrative, discourse, point of view and medium. Outcomes are described for each, using a common learning sequence of identification, interpretation and transposition (and reflection). The resulting instrument forms a matrix through which student progress can be plotted.

Figure 2

	Identification	Interpretation	Transposition and reflection
TEXT Narrative Discourse Point of view Medium			
CONTEXT Historical Political Economic Social, cultural			
READER Cultural experiences Reading situation Intended use			

TEXT

Much of the application of textual analysis assumes that there are inscribed meanings in media texts and these are constructed according to given codes and conventions. Work in the classroom typically identifies and analyses the codes and conventions employed in media.

A limitation of textual analysis is that the approach implies meaning resides solely within the text and needs only to be deciphered. The task for the student then is to follow the path created by the teacher in order to arrive at a predetermined meaning. The case for textual analysis gains strength in the study of advertisements. Advertisements have an obvious intention and their purpose is to lead the viewer to a predetermined end. However, even when there are such overt intentions, to ignore the positions that the viewer brings to the text denies the obvious – that the reader's attitudes to the advertised product, for example to a whisky commercial, will affect the meaning that is made.

However media texts are created with intended or preferred meanings and effective communication depends on our acknowledgement and understanding of the preferred meaning. Textual analysis is therefore the obvious starting point in developing a critical framework.

Three phases of development are then depicted for each sub-category, being identification, interpretation and transposition.

As textual analysis as a means of media inquiry has been with us for a long time, the following is provided to illustrate how the model is constructed rather than as an exposition of this type of pedagogy.

Figure 3 Text

	IDENTIFICATION	INTERPRETATION	TRANSPOSITION
NARRATIVE	Identifies the narrative elements such as character, plot, setting	Demonstrates the variations in narrative patterns in different media	Connects narrative and cultural practice
DISCOURSE	Identifies codes and conventions used in media narratives	Demonstrates how codes and conventions shape the narrative	Uses codes and conventions to construct or deconstruct media texts
POINT-OF-VIEW	Identifies from whose point of view the construction is occurring	Shows how point of view is constructed and recognises changes to point of view	Connects the point-of – view and the preferred position it implies to own position on the subject matter
MEDIUM	Identifies key characteristics of a medium, such as television's potential for immediacy, computers potential for interactivity	Provides examples of how different media emphasise different narrative elements and use different codes and conventions	Takes into account a medium's characteristics in constructing or deconstructing

CONTEXT

The context will affect the way in which the reader makes sense of the text. Contextual studies include the examination of the contexts of both time and space of production and consumption, including the historical, political, economic, social and cultural dimensions.

The historical takes into account the time, place and people associated with the text and what the reader knows about these. This will influence the meaning the reader makes of the text.

The social includes the cultural references, justifications, and mythologies surrounding the text thus affecting the meaning the reader makes. Politicians for example are very adept at making connections between events and the cultural references that will strike a chord with the voters.

The political addresses the extent to which the student connects with implied ideologies for example, linked to gender, race and class, generated through the point of view, suggestions of competing ideologies, the value systems associated with portrayals of hero figures, stars and villains. These affect the meanings in media texts.

The economic context includes student perception of the economic processes behind both the medium and text and the broader processes, in which they occur.

Figure 4 Context

	IDENTIFICATION	INTERPRETATION	TRANSPOSITION AND REFLECTION
HISTORICAL	Is able to source texts and connect to related events	Connects history and text, to both content and medium	Uses historical understandings in understanding the process of making meaning
SOCIAL	Makes the connection between the construction of texts, their contexts and the societies in which they are produced and consumed	Demonstrates an understanding of the complex and overlapping social or cultural groupings which affect the generation of texts and the ways in which they are read	Draws from knowledge of social and cultural groupings and one's own complex social situation in analysing the meaning that s/he constructs
POLITICAL	Recognises that media texts comment on and are part of our political processes	Explains one's own political position and the contextual influences on that position	Uses a political analysis as part of the sense making process
ECONOMIC	Knows what type of organisation produced the text and for what purpose	Demonstrates an understanding of the ways in which media interconnect nationally and globally	Uses knowledge of local and global politics and economics to understand the process of making meaning

READER

The reader is the key part of the sense making process though if one assumed it to be all there was to the process, that the reader can make any sense she wishes, there could be no effective communication, nor indeed media education. The text offers a preferred meaning but then it is the reader who negotiates the eventual personal meanings. Ethnographic analysis which focuses on the reader looks at the reader's life and history as part of the sense making process.

The reader's cultural experiences will bear upon the meaning that is made. It is necessary to draw the student's attention to their experiences that have been informed by cultural practice though this is no easy task as cultural practice is often deeply ingrained. Readers draw upon these when they make their meanings from media texts.

The reading situation also affects meaning, creating different expectations. For example, a video shown to a student in a media studies classroom is a different reading situation from home television viewing.

What the reader intends doing with the text, whether this is known or not, may affect the meaning that is made of the text. For example the meaning made by a student who finds some information on the web for a school assignment may vary if the same information was found on a random search of the web.

This is the reading component of the model.

Figure 5 The reader

	IDENTIFICATION	INTERPRETATION	TRANSPOSITION AND REFLECTION
CULTURAL EXPERIENCES	Identifies some experiences that are brought to the text	Explains how own cultural experiences have affected the construction of meaning in given texts	Uses knowledge of the interplay of own cultural experiences as reader and the text when making sense
THE READING SITUATION	Describes different reading situations and hypothesises how these may affect the reading of a text	Provides examples of ways in which different reading situations have affected their meanings	Takes into account the reading situation when making sense of texts
INTENDED USE	Identifies how the text will be used	Provides examples of how different uses will affect the meaning	Takes into account the intended use of a text when making meaning

Indicators for text, context and reader have been developed to help map progress on the outcomes. Three sets of indicators for each of the identification, interpretation and transposition phases have been created., shown in the following figures as levels 1 to 9.

Figure 6 Text indicators

Outcome	**NARRATIVE** *Identifies the narrative elements such as character, plot, setting*	**DISCOURSE** *Identifies codes and conventions used in media narratives*	**POINT-OF VIEW** *Identifies from whose point of view the construction is occurring*	**MEDIUM** *Identifies key characteristics of a medium, such as television's potential for immediacy, computers potential for interactivity*
IDENTIFICATION				
1	Tells the story, describes the setting and characters	Describes some codes of construction in a given text	Recognises point of view (or view point) in face to face discussions	Distinguishes between one medium and another
2	Describes main and supporting characters, recurring character types	Describes codes common to a given medium	Recognises use of the camera in creating point of view in visual texts	Describes some key characteristics of a medium
3	Identifies genres and types of characters associated with each genre	Demonstrates how changing the codes in a given text affects text construction and narrative	Describes changes in point of view in a visual sequence	Describes the advantages and limitations of different media
INTERPRETATION				
Outcome	*Demonstrates the variations in narrative patterns in different media*	*Demonstrates how codes and conventions shape the narrative*	*Shows how point of view is constructed and recognises changes to point of view*	*Provides examples of how different media emphasise different narrative elements and use different codes and conventions*
4	Associates genre and audience expectation. Links time and place to genre. Links type of conflicts to genre or style	Recognises editing techniques and their effect on the text Demonstrates an understanding of codes offer preferred but not fixed readings	Distinguishes between recorded events and reconstructed events and identifies points of view in each	Links present characteristics of a medium to their historical development
5	Interprets the effectiveness of devices such as voice over on narrative	Recognises the interdependence of codes (eg audio and visual)	Illustrates the interplay of codes in constructing and changing	Chooses appropriate codes when working in a given medium

			point of view	
6	Describes the effects of multiple plots, manipulation of chronological order	Connects codes to cultural values in a given text	Describes changes in point of view in narrative as a device for positioning the audience	Recognises different uses of various media by particular cultures and subgroups (eg teenage use of radio cf male adult use)
TRANSPOSITION AND REFLECTION				
Outcome	*Connects narrative and cultural practice*	*Uses codes and conventions to construct or deconstruct media texts*	*Connects the point-of –view and the preferred position it implies to own position on the subject matter*	*Takes into account a medium's characteristics in constructing or deconstructing*
7	Translates a narrative into a different generic form or medium	Uses appropriate codes and conventions when working in different media	Links construction of point of view to the texts preferred meaning	Shows how transposition from one medium to another can affect the meaning
8	Connects narrative analysis to other aspects of textual analysis	Connects discourse analysis to other forms of analysis	Describes possible effects if alternative points of view were constructed.	Applies knowledge of the medium in textual analysis and discourse analysis
9	Makes sense of a text or series of texts through reference to textual analysis, context and audience.	Uses all tools of analysis in making meaning	Integrates understanding of point of view into own sense making processes	Identifies the role of the medium in the construction of meaning.

Figure 7 Context indicators

IDENTIFICATION				
	HISTORICAL	**SOCIAL**	**POLITICAL**	**ECONOMIC**
OUTCOME	*Is able to source texts and connect to related events*	*Makes the connection between the construction of texts, their contexts and the societies in which they are produced and consumed*	*Recognises that media texts comment on and are part of our political processes*	*Knows what type of organisation produced the text and for what purpose*
INDICATORS	Describes where and when the text was produced	Shows the connections between characters in texts and people in life	Identifies who are the powerful people in media representations and who are the powerless (winners and losers)	Identifies the relationship between media product and market (eg advertisement to product and profit)
2	Distinguishes	Describes how	Can identify who	Identifies how

	between the time and place of production and time and place depicted in the text	characters' behaviours are depicted through character traits recognisable in social groupings	benefits from media representations	media texts are paid for
3	Connects time and place of production to own history	Identifies stereotypes and the social distortions in using one image to represent a group	Describes the politics of stereotyping, (eg why it is in the interest of some groups to stereotype others)	Identifies how profits are made from media products (including spin offs)
INTERPRETATION				
OUTCOME	*Connects history and text, to both content and medium*	*Demonstrates an understanding of the complex and overlapping social or cultural groupings which affect the generation of texts and the ways in which they are read*	*Explains one's own political position and the contextual influences on that position*	*Demonstrates an understanding of the ways in which media interconnect nationally and globally*
INDICATORS 4	Connects other historical events to the text's time and place of production	Interprets one's own social and cultural influences and how these help construct one's own meaning	States a viewpoint on a text, rather than as a truth Demonstrates programs that have a different political and economic base for a different for a different purpose and audience (eg access radio)	Distinguishes between local, national and global media and the political influences on each type
5	Uses other texts from a similar historical period as points of reference to make sense of the text	Connects social grouping and belief systems Describes the concept of dominant belief systems and the limitations of that concept	Describes influences on the shaping of one's own viewpoint on the subject of a text	Analyses media texts in relation to corporate structures and draws implications
6	Describes the limitations of the medium at the time of the text's production (eg effect of silent film or monochrome film)	Recognises other social and cultural groupings amongst peers and others and compares the meanings they generate with one's own meanings	Identifies political positions of minority groups and their representation in the media, as well as dominant representations	Identifies ways in which groups outside the corporate structures can access and fund media productions

TRANSFORMATION AND REFLECTION				
OUTCOME	*Uses historical understandings in understanding the process of making meaning*	*Draws from knowledge of social and cultural groupings and one's own complex social situation in analysing the meaning that s/he constructs*	*Uses political analysis as part of the sense making process*	*Uses knowledge of local and global politics and economics to understand the process of making meaning*
INDICATORS 7	Uses historical texts to find evidence of peoples social history	Uses cultural analytical tools such as mythologies as a means to analyse various texts	Compares the preferred reading of the text with one's own personal position on the subject	Compares arguments about economies of scale in global media with socio cultural positions about meeting local needs
8	Uses knowledge of social and cultural history to make one's own sense of the text	Compares the differing emphases that different social and cultural analytical tools produce	Demonstrates an understanding of ideology with its various definitions and its strengths and weaknesses in the sense making process	Describes arguments about economic regulation of communications industries (including, self regulation, protection, cross media ownership)
9	Uses understanding of history to inform one's own cultural and political readings of the text	Applies an understanding that the types of cultural analytical tools that are used will affect the meanings that are made	Includes a political perspective in making one's own meanings	Uses understanding of media economics as part of the broader raft of analytical tools in making one's own meanings

Figure 8 Reader indicators

ORGANISERS	CULTURAL EXPERIENCES	THE READING SITUATION	INTENDED USE
OUTCOME **IDENT-IFICATION**	*Identifies some experiences that are brought to the text*	*Describes different reading situations and hypothesises how these may affect the reading of a text*	*Identifies how the text will be used*
Indicators 1	Gives examples of various cultural experiences in own life	Identifies own reading situation for a given text in terms of time, space and medium	Connects particular media texts and their possible uses
2	Gives examples of the cultural groupings in media texts	Provides examples of how time an space affect own readings	Identifies likely information sources for the purpose in mind
3	Makes a connection between one's own experiences and those in the text	Identifies preferred media and typical reading situations for various media	Collects information for a given purpose

Outcome **INTER-PRETATION**	*Explains how own cultural experiences have affected the construction of meaning in given text*	*Provides examples of ways in which different reading situations have affected their meanings*	*Provides examples of how different uses will affect the meaning*
Indicators 4	Describes an instance in relation to a particular simple text (eg a postcard) where one's own cultural experience has helped shape the meaning	Identifies the purposes of the media experience and connects these to the reading situation	Shows how the purpose has affected meaning by assigning a different purpose to the text and describing the effect on meaning
5	Distinguishes between cultural mediation via instruction and one's own mediation Compares one's own meanings and the cultural experiences that influence them, with those of others and pinpoints differences in cultural experiences which shape different meanings	Links reading situations to different cultural practices	Uses different codes, such as the codes of irony or comedy to change the purpose and demonstrate how preferred meanings can be distorted
6	Provides illustrations about the way cultural assumptions are embedded into social practice Indicates how ones won cultural experiences have shaped the meaning of a given narrative text Identifies the power relationships operating in culturally	Provides specific examples of from own experience of reading situations that tend to support some meanings and preclude others	Refers to alternative texts to expand the range of options in making meaning
Outcome **TRANS-POSITION**	*Uses knowledge of the interplay of own cultural experiences as reader and the text when making sense*	*Recognises the reading situation when making sense of texts*	*Acknowledges the intended use of a text when making meaning*
Indicators 7	Draws from a range of media to demonstrate cultural understandings	Illustrates from own experience how one's own meaning of the same text has changed in part because of a different reading situation	Demonstrates how changes in intended use can change the meaning
8	Applies cultural understanding to an issue that is addressed	Connects text context and reading situation in the process of making	Connects intended use, to text context reading situations in making

	over a period of time in a variety of texts Provides examples of new meanings that are drawn from culturally generated texts	own meanings	meaning
9	Uses knowledge of the of the influence of culture as part of understanding the process of making meaning Demonstrates how meaning is created in the transition between text and reader	Takes into account the reading situation as part of a broader raft of tools when understanding how meaning is made	Illustrates that intended use includes developing this aspect into a frame of reference for making meaning

ASSESSING A MEDIA TASK

Monitoring and assessment

There are many reasons why we assess, the most obvious being to recognise student achievement and for diagnostic purposes. There are also political reasons for assessing to do with status and credibility, aspects that are particularly important for media education. A less obvious reason is to keep the program on track. Reference was made earlier to the different approaches that are used in media education. The richness of media study opens up the possibility of many tangents, some exciting, most worthwhile and all part of the learning process. Both during and after the learning journey, we need check points, some indicators of what our focus is and how we are progressing. Good assessment instruments, known by all in advance, will provide that direction.

Assessment must be seen as a component of the learning rather than an interruption to the learning. Unless assessment is built into the teaching and learning cycle, stopping to take a test is an interruption of learning and often a denial of the validity of good teaching and learning practices. Embedding a rich performance task into the curriculum or as an end of course project and using it as an assessment instrument is a validation of good teaching and learning and an example of authenticity in assessment.

When this instructional model is used to formulate assessment, all the dimensions are taken into account; formative, summative, teacher, self and peer assessment. If the assessment tools are well designed, they will understandable to teacher and students and can be used for all of these purposes.

Earlier reference was made to a video production activity for a group of sixteen year olds in a Western Australian classroom. The outcomes linked to the task below are the demands set for the senior school certificate, the Western Australian Certificate of Education.

The various forms of assessment need to be rigorous and true to the concepts that are inherent in the outcomes rather than focussed on the specific lesson content. Assessment models that emphasise content above conceptual outcomes and are content dependent run the risk of taking students on tangents that may or may not achieve the required outcomes. For example in the video production activity, if the production skills form the basis of assessment rather than the means to an end, there is little likelihood that the students will develop the sort of transferable skills that are necessary to address the big questions posed in and by the media. Little progress will have been made on ways of thinking.

The production task

Students will work in small groups to plan, script and produce a short video documentary. The focus is on an issue that is topical and suited to a school audience. The task will address the outcomes in the new Course of Study known as Media Production and Analysis. This Course of Study specifies that the work must address the following outcomes.

- *Students use critical awareness and cultural understanding to generate media that communicate ideas, meet human needs and realise opportunities.*
- *Students use the skills, techniques, processes, conventions and technologies to create media works appropriate to audience, purpose and context.*
- *Students use their critical, social, cultural and aesthetic understandings to respond to, reflect on, evaluate and develop their media works.*
- *Students understand the role of media in society when generating and responding to media.*

These Course of Study outcomes are a synthesis of the outcomes outlined in the learning, Monitoring and Assessment Model described in this paper. The Course of Study outcomes connect in at the higher levels to the mandatory Curriculum Framework for the State of Western Australia.

The key knowledge to be developed in this student exercise covers form, narrative, codes and conventions, point of view, representation and values, reader's cultural experiences, cultural context, institutions and constraints.

Drawing from the instructional model that has been described indicators at the top end of the model's scale, levels 4 to 8, were described. As a test of their classroom applicability , these were framed as "I can..." statements; statements that could be understood and used by students for their self assessment, peer assessment or for assessment by the teacher. The statements are part of the students' portfolios so that they can be used as a monitoring tool by the students as they progress on the task (Tomov, McMahon, McMahon 2003)

INDICATORS FOR TEXT

I can:	Narrative, discourse and point of view	Medium and narrative
Level 4	edit a sequence involving images, sound and text.	use established documentary techniques
Level 5	select appropriate narrative devices to create the required impact or effect	can plan a documentary for a particular target audience and choose techniques for the meaning I intend
Level 6	Use narrative devices to position the audience and create expectations	Use the genre and medium that best suit my purpose
Level 7	Adapt and change narrative devices to suit genre or medium and explain why it works	recognise various styles of documentary and choose and adapt what is best for my purpose
Level 8	manipulate images and sound to suit my purpose, to persuade the audience to accept my point of view.	attract particular audiences and am sensitive to how the audiences' cultural experiences shape their responses

INDICATORS FOR CONTEXT

I can:	Historical	Social	Political	Economic
Level 4	connect historical events to the time and place a text was produced	explain some of the social and cultural influences that help me make meaning of a given text	explain the functions, purposes and costs of organisations	Prepare a budget for a media production
Level 5	Compare texts from a particular time and recognise patterns in viewpoints (eg depictions of stereotypes)	Describe the depictions of belief systems for dominant and minority groups in given texts	Identify the factors that influence or shape my viewpoint	Construct a media production within a given budget
Level 6	Explain how technology of a time constrains the production and audience reach	Compare my own meanings with those depicted in the texts	See how some groups are made to look powerful and others not	Compare what my budget can do with budgets for community television and corporate productions
Level 7	Use historical footage to show how local cultures change	Use historical footage to show how local cultures change	Distinguish between what I am expected to feel and what I feel	Describe how budgets affect production values
Level 8	Use my knowledge of social and cultural history to make personal sense of a text	Identify socio-cultural contexts that add to the complexity of the meanings I construct	Recognise the political influences and use my knowledge of power relationships to enhance my own influence	Describe some of the effects of globalisation and international markets international markets

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INDICATORS FOR THE READER

I can:	Cultural experiences	Reading situation and intended use
Level 4	Identify how my own cultural experiences help me to make sense of a text and recognise that other people's meanings may be different	Identify the purpose of a text and how meaning is shaped by where it is experienced
Level 5	Explain how different cultural experiences shape my meanings and those of others	Manipulate meaning by changing the context of a text (eg where a photograph is seen)
Level 6	Demonstrate how cultural values and attitudes shape production	Draw from alternative texts to create my messages
Level 7	Draw from different media to depict different values in constructing a point of view to achieve my purpose	Adapt my production to comply with different audience expectations
Level 8	Recognise factors that influence how other people make meaning and can draw from my own cultural experiences to generate my preferred meaning	Illustrate how my knowledge of texts and their purposes can be connected to make my own meaning

WHERE TO FROM HERE?

Next year will be the thirtieth anniversary of the media courses at North Lake Senior Campus, the school in Perth, Western Australia where the example provided in this paper is underway. Over those thirty years the debates about the purposes of media education have continued. We have some limited evidence on the progress that some approaches have made but no longitudinal evidence about the capacity of our graduates to negotiate their meanings with the media events of their time. If one accepts that there is some correlation between the ways in which we think, the ways in which the media work and the ways in which our society behaves, then the evidence of the past couple of years suggests that we as citizens, teachers and learners could have done better.

We have long been aware that as media educators, we need a global response to the global media. In spite of suffering a lowly status in the pecking order of educational disciplines and therefore in the lottery of educational funding, media educators have taken international initiatives to share their ideas and approaches. They have done so through conferences, publications, exchanges or visits and occasional face to face meetings.

The model that has been outlined is but one of the many attempts to share our understandings and practice. In this case, it is focussing on the need to inject more relevance and rigour into our media education. The model was developed in the hope that it could serve the varied interests and purposes of teachers and students in different

parts of the world. It was developed in an Australian context but has also been subjected some degree of validation in Canada and the United States.

The original intention was to create a network of educators around the world who would use the model as it suited their environment. For example, in Sweden there is interest in applying the approach to their existing quality film study programs. In South Africa, where media education is seen as an important element in the fight against the spread of HIV, the model described is seen as having some potential to add rigour and to monitor progress.

It was felt that the model could be used in many parts of the world for teacher professional development programs, for teacher support materials and for the development of student resources. Educators across the world would develop the resources in ways that suited their circumstances and those in other countries would be able to adapt them to suit their own circumstances. Although attempts to secure funding from publishers failed, the project has not been abandoned. There is clearly an increasing need for a global response by media educators to the global media, so we do not have any choice other than to find different ways of generating our response to the global media.

Another attempt is being made to fund further work, this time through a research grant. If this is successful, in the first instance, teachers in Australia, Canada, New Zealand and the United States will work together to conduct action research around this instructional model. The work will be coordinated and the findings disseminated through the international network.

However, we do not have to wait for funding to become available. The model is there for use by anyone who wants in a manner that suits their students' needs. In the absence of research funding, the only progress that will be made is through activity of this type, so the only request is that you stay in touch. By sharing what we are doing and how we do it, we will make progress and help our students to understand how they make meanings from the global media.

The assumption in the approach outlined here is that it has relevance to media courses in many countries and work has commenced on testing this assumption. It is clear that a lot more exploratory work is needed in different countries, varying age groups and different cohorts of students. There are also spin off projects that need to be generated such as the development of appropriate student and teacher materials.

The work has just begun and the participants are few. We invite you to engage with us in this task in whatever way that is appropriate for your circumstances.

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